

THE LUTE.

A MONTHLY JOURNAL OF MUSICAL NEWS.

EDITED BY LEWIS THOMAS.

No. 75.]
Registered for Transmission Abroad.

MARCH 1, 1889.

[PRICE 2d.; POST FREE 2½d.
Annual Subscription, Post Free, 2/6.

JOSEPH L. ROECKEL.

HEREDITARY transmission of æsthetic qualities and tendencies is regarded as a particular application and an interesting illustration of a general law which governs all living creatures. Hence it is expected that the offspring of those possessing musical talents should have for inheritance attributes like to some degree at least those distinguishing the parents. So natural is it to look for this continuity of characteristics that the absence of the link, binding by the most agreeable of ties an individual to past members of his family, is often regretted as an undoubted loss and a positive misfortune. Perhaps, if we could trace but a few of the causes which force the principle of heredity to swerve from its direct course, we should not be surprised to find in so many instances the law apparently unfulfilled. From want of knowledge we are apt to think that musical genius delights in rebelling against the authority of precedent, and glories in following an altogether erratic course. It is seen to tarry long in the house of Bach, where its presence is courted and its gifts valued, and to pay only a flying visit, and that an uninvited one, at the house of Handel, there to be scowled at by the old surgeon as an intruder and a disturber; it enters with treasures to enrich the humble dwelling of the musician, Mozart, and with graces to decorate the mansion of the banker, Mendelssohn. But, though creative genius indulges in flights so mysterious as to keep us in ignorance whence it cometh and whither it goeth, executive talent—a far less unaccountable apparition—is often, on the other hand, seen to remain constant and faithful for generations to some particular race. Hence we have amongst us musical families whose sons take to the father's calling as naturally as descendants of any other professor or trader follow their parent's occupation.

Of such a family Mr. Joseph L. Roeckel, whose portrait is here presented, is in a musical sense the youngest and most popular living member. His father, Joseph Augustus Roeckel, born in 1783, at Neuburg vorm Wald, in the Upper Palatinate, enjoyed a very prosperous and distinguished career. In his twentieth year he, withdrawing from studies qualifying him for the priesthood, entered the diplomatic service of the Elector of Bavaria as Secretary of the Legation at Salzburg. Recalled from that post in 1804, he accepted an engagement as *primo tenore* of the Imperial Opera at Vienna, where, in the year following, he undertook the rôle of "Florestan" in Beethoven's *Fidelio*, and thereby gained the favour and lasting friendship of the great master. Subsequently, as professor of singing at the Imperial Opera, he taught many artists who eventually attained wide-world celebrity, the most renowned of all being Henriette Sontag. As director and manager, the elder Roeckel introduced German opera into Paris, and was induced by the impresario, Mark Mason, to bring his troupe to the King's Theatre, in the Haymarket, where, in 1832, with Schröder-Devrient as *prima donna*, and Haitzinger as *primo tenore*, the operas *Fidelio* and *Der Freischütz*, with other master pieces of the German school, were performed for the first time in London. Johann Nepomuk Hummel, Roeckel's brother-in-law, was the conductor of those memorable representations. A pupil of Mozart, and successor of Haydn as *capellmeister* to Prince Esterházy, Hummel became in process of time immensely popular as an executive as well as a creative artist in Germany, Russia, France, and England, where, indeed, his music is still in vogue, his pianoforte sonata in F sharp minor being

formed with great effect by Mr. Max Pauer at the Popular Concert in St. James's Hall, on Saturday, the 9th of last month.

With a father and an uncle so eminent in art and influential in society the three sons of Professor Roeckel had at the outset professional success assured to them. The eldest, Augustus, became joint *capellmeister* with Richard Wagner of the Dresden Opera, an appointment he was compelled to quit through participation in the revolutionary movement of 1848. Edouard, the second son, coming to London after studying with his uncle, Hummel, soon established himself as a solo-pianist of merit and culture. Forty years ago he settled in Bath, where ever since he has been held, both as citizen and musician, in highest esteem. The youngest son, Joseph Leopold, the subject of this brief sketch, was born in London in 1838. After careful musical training at the hands of his father, he studied composition at Würzburg under Eisenhofer, and orchestration at Weimar under Götze. On returning to this country, the young musician, following in the wake of his brother Edouard, selected the West of England as a fitting neighbourhood for the practice of his profession, and Clifton was chosen for dwelling place. But the results of his gifts and acquirements have, happily, not been limited in their range to any particular district, his vocal compositions having spread with rapidity throughout the length and breadth of the land. His first cantata, *Fair Rosamond*, was introduced to the public at the Crystal Palace in 1871, while his latest, *The Minstrel Prince*, was performed twice last year at concerts given by the "Guildhall School of Music." Other cantatas by him have during the last two decades appeared with success; to wit, *Ruth*, *The Sea Maidens*, *Westward Ho*, and *Mary Stuart*. It is, however, as a song-writer that Joseph L. Roeckel has gained popularity. With sound judgment he has chosen verses for treatment, and with rare skill seized upon a happy mode of giving musical expression to the varied subjects supplied by the poet. Amongst his most successful songs are the following:—"Won by a Rose," "Gott Mit Dir," "Poppies in the Corn," "Down the Golden Woods," "The Vision of Years," "Only for Thee," "The Old Harpsichord," "Dream of a Violet," "Good-night, Robin," "Who was it?" "The Devoted Apple," "Happy Three," "Jessamy Town," "No, thank you, Tom," "The old, old Words," "Seven bonny Maidens," "The Skipper of St. Ives," with a series of "Proverbs in Song," and another series of "Sunday Songs."

CURRENT NOTES.

OTTO HEGNER, the wonderful boy pianist, was the chief attraction at the Crystal Palace on the 9th ult., when the famous Saturday Concerts were resumed under the direction of Mr. August Manns. Beethoven's C minor Concerto was the piece chosen to display the precocious talents of the lad, a choice justified by an irreproachable rendering of the solo-part. As a feat of mechanical skill it aroused astonishment; as an expression of poetic feeling it enlisted the sympathies of the audience and kindled enthusiastic admiration. Beethoven's Symphony, No. 8, was also thoroughly enjoyed, the novelty of the concert being the overture to "Le Roi d'Ys," by Lalo.

Mr. MANNS has prepared most interesting programmes for the remaining concerts of the winter season. Among the pieces to be given during the present month are the



following:—Berlioz' Funeral March for the final scene in *Hamlet*, Beethoven's Choral Symphony, the same master's Violin Concerto, Brahms' Fourth Symphony, Dr. Bridge's overture, "Morte d'Arthur," Prout's new overture, Raff's "Lenore" symphony, Sant-Saëns' symphonic poem, "Phaëton," Joachim's "Hungarian" Concerto, and Schumann's Fourth Symphony.—On Saturday, the 16th ult., Mr. Hamish MacCunn's new cantata, *The Lay of the Last Minstrel*, was performed with very great success.

FOR the seven concerts of the 77th season of the Philharmonic Society, the directors are announcing for performance works of the greatest interest and importance. In addition to standard compositions by the great masters—symphonies by Haydn, Mozart, Beethoven, Schubert, and Schumann, with overtures by Spohr, Cherubini, Wagner, Sullivan, and Sterndale Bennett—the programmes will include several new works; to wit, a Symphony in E Minor, No. 5, by Tchaikowsky; a pianoforte Concerto, No. 2, by the same writer; a Symphony in C, by Dr. Hubert Parry, and a Violin Suite by Dr. Villiers Stanford. Tchaikowsky's concerto will introduce M. Sapellinkoff, a pianist new to an English audience, and Greig's pianoforte Concerto in A will bring forward a solo-executant, by name Madame Backer-Gröndahl, while Beethoven's violin Concerto will afford a Belgian artist, M. Ysaie, an opportunity to gain our approbation. In the absence of Mr. F. H. Cowen, the first concert will be given under the direction of Dr. A. C. Mackenzie.

MENDELSSOHN'S *Elijah* was performed in the Albert Hall, on Saturday afternoon, the 2nd ult., by the Royal Choral Society in a most admirable manner. As each incident of the thrilling Biblical story was recounted, the chorus, emphasising the recital of the event, was delivered with just accent and appropriate expression. Thus the cry of the baffled priests of Baal was vehement, the people's outburst of joy at the descent of rain, ecstatic; and the devotional strain of the "Sanctus" sublime. The principal vocalists were Madame Nordica, Madame Belle Cole, Mr. Charles Banks, and Mr. Henschel; conductor, Mr. Barnby.—On Wednesday evening, the 20th ult., the Society performed Mancinelli's *Isaiah*, and Barnby's setting of the Psalm, "The Lord is King."

"PARTING is such sweet sorrow" is evidently the experience of Madame Adelina Patti. Again and again she rushes back to her devoted London public to say goodbye. Only the other day she took an affectionate "farewell" of her admirers previous to leaving town for her Welsh home, there to discover, however, that she could not quit England for America without calling her public together at the Albert Hall to bid them another fond adieu. Besides herself, those eminent artists, Madame Patey, Mr. Edward Lloyd, Mr. Sims Reeves, Mr. Santley, and Mr. Ganz, were announced to assist at the "farewell" function on the 28th of February. Should Madame Patti determine on her return to enact "Farewell" thrice a week for nine long years to come, she will find the public ready and willing to take their part in the pleasant comedy.

How provokingly conservative are English folk in matters musical! With what affection cling they to ancient tunes! For the gratification of listening to songs which have been sung and played unceasingly for fifty years they are now resorting nightly to the Olympic Theatre, where Wallace's *Maritana* and Balfe's *Bohemian Girl* are alternately performed. Surely a spectacle such as this is enough to sadden the hearts of *dilettanti* pursuing in hot haste the path of progress. Of course these impetuous reformers cannot stay a moment to make enquiries as to the cause of this tenacity upon the part of the British public. If they did they would readily learn that love of melody is the only reason for the long-continued patronage so generously accorded. It is the songs and ballads with which they are laden that have kept

the works alive. What though the "lines" be mere doggerel, the airs wedded to them are bright and captivating. Whilst detractors are amusing themselves with the weaknesses and absurdities of the diction employed, should they not at the same time open their eyes to the merits of the plot in each of the pieces? No one could be so rash as to assert that either Fitzball or Bunn was a poet, yet it would be not far from the truth to say that both knew a very great deal about the construction and necessities of a play. This much for them may be said, that in each of the pieces under notice the subject is happily chosen, and the story clearly and forcibly told.

How many romantic operas built upon a grand scale have, during the reigns of the contemporaries, *Maritana* and the *Bohemian Girl*, put in appearance to vanish quickly into oblivion, and how many comic operettas have during that long period been seen to dance on and off the stage! The former have been dragged down by their own cumbrous weight, the latter have fallen away through sheer lack of substance. Meanwhile the two English works have, by keeping to the middle course, that of Ballad opera, maintained their popularity—a popularity that perhaps will not have spent all its force at the time when many favourite pieces of the present hour shall have been for ever laid aside. To retain their good fortune, it is necessary, however, for managers to put them upon the stage in more becoming fashion than that now adopted at the Olympic. But if their existence depended in the least upon fine dresses and picturesque surroundings they would have perished long ago, for no stage heroines have undergone more trying vicissitudes than our still prosperous friends, the *Bohemian Girl* and the *Maritana*. It should be stated that the principal performers at the Olympic Theatre were Miss Clara Perry, Miss Ellen Collins, Mr. Valentine Smith, Mr. Lansmere, and Mr. Pope, the conductor being Mr. Isidore de Solla.

By giving recitals of *Tristan und Isolde*, Herr Armtruster has incurred the displeasure of many advocates of the musical system taught and practised by Wagner. They are angry with the over-zealous partizan for placing before the public the representative work of the great master in a state and condition shorn of all its splendour. By such indiscretion they contend he has sullied the fame and damaged the prospects of that brilliant example of the composer's genius; and by such an act of insubordination has violated the code of laws established at Bayreuth. Those not interested in the family quarrel may perhaps be allowed to ask what harm has been done? Surely the conviction once brought to him who had witnessed *Tristan und Isolde* on the stage, who had been thrilled by the vivid orchestral colouring, and excited by the passionate force of the theme, has not been weakened or disturbed by the music thus being played and sung in a concert-room. To such an one, the recitals at the Portman Rooms would, by reviving happy impressions, convey little else than pleasure and benefit. But how would they affect him unacquainted with the work in all its fulness? Mischievously, perhaps, if the listener had resolved to form an immediate and a definite judgment upon what he should hear. But if he approached in the attitude of a scholar the recitals might do much to prepare him for a further consideration of the elaborate subject, and for a fuller enjoyment of its many beauties.

ON Tuesday, February 5th, the Liverpool Philharmonic Society celebrated its Jubilee with a performance of a work entitled the *Dream of Jubal*, specially written for the occasion by Mr. Joseph Bennett, and set to music by Dr. A. C. Mackenzie. Save the line in the book of Genesis, "He was the father of all such as handle the harp and pipe," neither Scripture nor tradition tells us ought of our musical ancestor. But where the historian fails through lack of material, the poet succeeds through wealth of resources, the present instance being a case in point. In the opening of the new work, Jubal is depicted issuing from his tent on a morning in springtime when countless

jewels dazzled his vision, and dancing shadows mocked his steps. Overflowing with joy he returned Nature's greeting with sweet harmonies, struck from his chorded-shell. At the rare sound, the birds ceased their warbling, and the zephyrs held their breath lest one of his strange notes should be lost. But the moment he desisted, the pent up stores of Nature burst forth with such unwonted fullness of harmony as to cover with confusion the minstrel, and to force from him exclamations of despair. Falling into a deep sleep while resting in a desponding mood, an angel appeared unto him in a dream to reprove him for giving way to jealous anger, and to console him by revealing the wondrous future of that music, destined to spring from inventions represented by the primitive chorded-shell.

As the golden palm-branch borne by the angel is waved before him, a magnificent temple comes into view, filled with worshippers rapt in adoration as white-robed choristers exultingly proclaim "Gloria in excelsis Deo." The music ceasing, this "fabric of a vision" dissolves into air. Again the angel waves the palm-branch and Jubal sees in place of glittering edifice a humble dwelling darkened by overshadowing wings of the angel of death. There a silence most eloquent of sorrow reigns, until one of the mourners sings to the rest of the goodness of the Lord and His redeeming mercy. As the cadence of the consolatory strain dies away, the abode of woe, with its inhabitants vanishes from sight. Before the wonder-stricken Jubal appears now an immense multitude crowding the streets of a city whose distant gates open out upon a far-stretched plain. The clangour of bells ringing out from tower and steeple seems but the sharp melody of a theme, whereof the roaring of the people forms the mighty bass. An armour-clad figure in solitary state is seen cleaving, as with the prow of a vessel, a way through the seething currents of humanity, to be followed by a mighty host, gorgeous in all the pride and pomp of war; and as the victors pass, above the shouts of welcome is heard the war-march in accents of fierce triumph. Not so suddenly, however, does this wild tumult melt into silence, for though the pageant has disappeared from Jubal's sight, the trumpet and the drum are still blaring and beating in his bewildered ear.

ALL remembrance fades as the angel, waving the golden branch, calls up a scene of peaceful beauty. In mid heaven the sun rejoices that now the ripened grain, lying lightly on the heated ground, or standing ready for the sickle's edge, is bearing witness to the fulfilment of his yearly task. The wide earth and the warm air embracing it are murmuring gentle sounds of gladness, while the harvesters, breaking the rest of noontide, are merry-making with a lusty song. These rural sounds and sights depart to give place, so willed the angel, to a scene of deep solemnity. Again appears the city street, with its crowd of occupants clad now in mourning. Through the midst of this grief-stricken multitude the dead body of a hero is borne to its last resting-place in the cathedral vault. As the sad procession passes the silence is broken by the booming of cannon in answer to the wailing of the Funeral March. The angel, vouchsafing no other scene, ends his task by bidding unseen ministrants to regale the ear of Jubal with a rapturous song of Love. Awakening out of sleep, Jubal arose, and as he journeyed to his tent he culled sweet flowers and twined them round the strings of his chorded-shell, and standing before the altar he dedicated this wondrous gift to the service of God. Should this bare outline of the poem furnished by Mr. Joseph Bennett induce the reader to peruse the *Dream of Jubal*, our purpose will be attained, for thoughts so pure and beautiful, with diction so rich and noble, must win instant and unqualified approval. As the first performance in London did not take place before our going to press, remarks anent the music must necessarily be deferred to our next month's issue.

At the eighth of the series of London Symphony Concerts, held in St. James's Hall, on Tuesday evening,

the 5th ult., Beethoven's concerto in E flat, "The Emperor," was performed, the pianist being Mr. Max Pauer, a true artist in every sense of the word. Were we required to point out the special characteristic of his playing, we should be inclined to dwell upon the manliness which everywhere distinguished his handling of the glorious themes. Too often they are placed before us by professors, as well as by scholars, in a feeble and an attenuated form; it is, therefore, exhilarating to have them presented to us, as they were by Mr. Pauer, in all their breadth and fullness. That the audience appreciated the fine qualities of his art was made clear by the hearty applause accorded him at the close of the concerto. Schubert's unfinished Symphony in B minor, receiving an adequate interpretation, was also much enjoyed.—In the programme of the ninth concert, held on the 12th ult., special reference was made to Wagner, who died February 13th, 1883. Excepting the "Eroica" Symphony (Beethoven), all the pieces therein were selections from Wagner's music-dramas, and striking examples they were of that branch of the art cultivated by the great musician.—At the last concert of the series, held on Wednesday afternoon, February 27th, the "Leeds Chorus" was announced to sing in Mendelssohn's "First Walpurgis Night," and Beethoven's "Choral Symphony." Conductors: Mr. W. A. Broughton and Mr. Henschel.

THE second of a series of subscription "drawing-room concerts," given by Mr. Carrodus, in the Hampstead Conservatoire Hall, will take place on Monday, the 18th inst., the third being fixed for Monday, the 29th of April. Mr. Carrodus will be assisted by Mr. W. T. Wood (viola), Mr. E. Carrodus (contre bass), Mr. J. Carrodus (violin), Mr. W. O. Carrodus (flute), the pianists being Mr. Herbert Sharpe, Mr. Henry Rose, and Mr. George F. Gaussent.

MR. MAX HEINRICH, assisted by Miss Lena Little, gave a "song recital," on Wednesday, the 13th ult., at Steinway Hall. Madame Haas was the pianist.

MISS CAROLINE GEISTER-SCHUBERT, a grand-niece of the illustrious composer of that name, gave a concert on Wednesday afternoon, the 13th ult., at the Princes' Hall, the lady proving to be an able exponent of pianoforte works of the beloved master. Herr Straus and Mr. Edward Howell assisted in the performance of a programme consisting entirely of pieces by the renowned relative of the concert-giver.

MR. AND MRS. HENSCHEL's vocal recitals, held on the 15th and 22nd of last month in the Princes' Hall, were attended by a large company, whose keen appreciation of the talents of those eminent artists led to many demonstrations of enthusiastic approval.

THE Bromley (Kent) Musical Society held its second invitation concert on Saturday, February 9th, the *pièce de resistance* of the entertainment being Gade's Symphony in B flat, which received an admirable interpretation.

At the pianoforte recitals held in St. James's Hall, on February 18th and 22nd, Otto Hegner sustained his rapidly won reputation by performances replete with exquisite charm.

THE Popular Musical Union gave two performances of Haydn's *Creation* during the last month; the first on Saturday, the 2nd, at the Bermondsey Town Hall; the second on Saturday, the 10th, at the People's Palace, Mile End, where an audience of 6,000 assembled.

MADAME MADELINE HARDY gave her annual evening concert in the Brixton Hall on Monday evening, the 18th ult., when she was assisted by Madame Antoinette

Sterling, Miss Eleanor Rees, Mr. Orlando Harley, Mr. Herbert Reeves, and Mr. Frederick Bevan, the conductor being Mr. Turle Lee.

ON Monday, February 18th, a concert, under the direction of Mr. Arthur Taylor, was given in the Addison Hall in aid of the S. Barnabas and S. Philip's Schools. Artists: Mdle. Julie Alba, Miss Anna Marriott, Miss Helen d'Alton, Mr. Percy Palmer, Mr. Charles Reddie, Mr. Edgar Hulland, Mr. Percy Edmunds, and Mr. Arthur Taylor.

"I AM not wanted there," is, according to report, the answer made by Dr. Hans von Bulow, when questioned as to his intentions of visiting London during the forthcoming season. Perhaps there are scores of musicians on the Continent who can with a full and perfect confidence of its truth repeat this mournful sentence when contemplating the actual relations existing between themselves and the British public. Yet most of those well-informed persons will not act upon this painfully acquired knowledge, as the accomplished and self-respecting doctor purposes to do, by staying away from this unappreciating country. Why, indeed, should they? Regarding themselves as missionaries, they see no need to keep aloof because benighted inhabitants fail in welcoming light brought by benefactors. Has not civilisation ever been forced upon unwilling barbarians? and is it not for the good of the English people to be compelled to partake of blessings for which in ignorance they have no desire? With this good object solely in view, foreign musicians are, at the risk of martyrdom, now in their hundreds nerving themselves for the task of rescuing for a brief period this country out of the hands of the Philistine. How kind of them!

DR. HANS VON BULOW does not appear to be much cast down because favour once enjoyed here is taken from him and bestowed on rivals. Yet such an experience has ever been painful. The "Scóp," or gleeman of ancient days, knew full well the bitterness of losing the smile of his chief, and one of that privileged class did not fail to record his grief. In the volume of English poems known as the "Codex Exoniensis," given to his cathedral by Leofric, Bishop of Exeter in the eleventh century, there is a poem called "The Lament of Deor," or "The Singer's Consolation," the theme of which is the complaint of a "Scóp" reduced to the life of a homeless wanderer through another of his order winning from him the patronage of his chief. In the "Lament," presented to us in modern English by Professor Henry Morley, the bard says of himself:—"A sorrowing one sits deprived of happiness; in his mind it grows dark; he thinks to himself that his share of woes is endless." . . . "I was for awhile a Scóp of the Hoedenings, dear to my lord; Deor was my name. I had a good following a faithful lord, for many winters; until that now Heorrenda" (his successful rival) "a song crafty man, has obtained the landright, which the warriors gave to me before." So it is that down through the ages the lament of the maker of music has ever been heard with the self-same burden, "I am not wanted there."

REVIEW.

PATERSON AND SONS.

Bonny Kilmeny. A cantata for solo, chorus, and orchestra. Words adapted and arranged from Hogg's poem, by J. M. C. Music by Hamish MacCunn.

THOSE who have hailed with pleasure orchestral works by Mr. Hamish MacCunn will surely not regard with indifference this cantata. Whether it will thoroughly fulfil expectations raised in the public mind by those brilliant efforts is a question left for the future to decide. Amateurs are, at the outset, attracted by the subject which the composer has undertaken to illustrate, since the exquisite poem by Hogg, the Ettrick Shepherd, appeals to every

reader with faculties susceptible to the delights of fancy. To Scotchmen, born to the manner of the idiom, the language employed reveals the full beauty of the author's conception, an advantage not enjoyed by dwellers south of the Tweed. As a help to those unfamiliar with the dialect, words have been exchanged for corresponding terms, and a glossary has been appended to the libretto of the cantata. Unfortunately, there are other changes of far greater significance than the substitution of one word for another. Indeed, the whole framework of the poem has been torn asunder, and with the shreds a libretto constructed. Moreover, as parts used up in this way would not hold together without the aid of connecting links, the librettist has supplied from his own resources verses to serve as hooks and eyes to bind fast the threads of the story. Thinking that a cantata would be incomplete without materials for an unaccompanied quartet, he has tried his apprentice hand at words to match those of a great master. Deeming also that a bold bass solo was necessary, he took from his workshop a dummy figure, "a reverent fere," to enact the heavy part in his play. How to finish the work seemed to him a difficult problem. True, the Ettrick Shepherd concludes in a delightful way by telling how the maiden returns to the "Land of Thought," but that place being *terra incognita* to the arranger, he called in the aid of an evangelical poet to sing of Zion. The verses of Dr. Moir are really beautiful, but, for all that, they do not form a fitting epilogue of a story treating of elves and fairies.

It would, perhaps, have been better had the young musician trusted to his own unaided genius when illustrating the poem. His orchestral pieces prove him to be an able delineator of dramatic incidents, and the "Rapture of Kilmeny," by Hogg, his fellow countryman, opens up scenes favourable to the exercise of his ardent imagination. That Mr. Hamish MacCunn has succeeded in producing a cantata full of interest cannot be questioned. Whatever exceptions may be taken to some of the movements, there are ever present evidences of artistic freedom and power. While paying deference to established forms, he never allows them to curb his fancy or warp his judgment. In the opening movement he appeals to the taste of North Britons by introducing a drone bass to accompany the pretty chorus for female voices, "Bonny Kilmeny went up to the glen," but no reference is afterwards made to strains peculiar to Scotland. The baritone solo, "Long have I searched the world wide," is characterised by vigour expressed partly by the voice and partly by the restless figure in the bass of the accompaniment. On the other hand delicacy of treatment is observed in the unaccompanied chorus or quartet, "Oh, sleep gentle maiden," which would be unexceptionable if the melody did not recall to mind the song "By Cejia's Arbour" by Mendelssohn. No reminiscence, however, militates against the effect of the chorus "Now shall the land of spirits see," yet this movement would be more complete without the brief fugal passage to the words "Kilmeny shall smile," which is out of place here, and mars in fact the homogeneity of the whole work. Instead of relying upon counterpoint of this description, Mr. MacCunn, being a musician of modern type, seeks generally to portray sentiment and passion in a mode at once direct and unrestricted. This kind of treatment is successfully adopted in the soprano solo, "I have Come from the Land," sung by the heroine of the story. Whilst taking cognisance of crudities both of melody and harmony, we cordially welcome the cantata *Bonny Kilmeny*, as a clever work, and also as an earnest of still better things to come.

TO CORRESPONDENTS.

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"LUTE". N^o 75.

Also published separately PRICE 4^d
TONIC SOL-FA 2^d

"AS IT BEGAN TO DAWN."

Anthem for Easter.

St. Matthew XXVIII, ver. 1, 7.

BY **GEORGE C. MARTIN**, Mus. Doc.
Organist of St. Paul's Cathedral.

LONDON:

PATEY & WILLIS, 44, G^t MARLBOROUGH ST., W.

R. H. Sw. *pp*.

L. H. Gt. *p*.

Ped. Soft 16 ft coup^d to Sw.

Moderato. ♩ = 60.

ORGAN.

First system of organ music notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The music begins with a *pp* dynamic and a *L.H.* marking. It features a series of chords and moving lines. A *rall.* marking appears towards the end of the system, followed by *a tempo. add to Sw. p*. A *Ped.* marking is placed below the bass staff.

Second system of organ music notation. Treble and bass staves. The music continues with a *rall.* marking, followed by *a tempo. add to Sw. mf*. The system concludes with another *rall.* marking.

Third system of organ music notation. Treble and bass staves. The music begins with *a tempo. add to Sw. f*, followed by a *rall.* marking and *a tempo. Full Sw. closed.*

Fourth system of organ music notation. Treble and bass staves. The music begins with a *rall.* marking, followed by *Sw. open ff a tempo.* and concludes with a *rall.* marking.

Rather quickly. ♩ = 100.

As it be-gan to dawn toward the first day of the week Came

Rather quickly. ♩ = 100.

Gt. Diap.

Ma - ry Mag - da - le - ne and the o - ther Ma - ry

to see the sep - ul - chre.

p Sw. *f Gt. 8' 4 & 16 ft.*

CHORUS.

Treble.

Ped.

For be - - hold there was a great

Alto. For be - - hold there was a great

Tenor. For be - - hold there was a great

Bass. For be - - hold there was a great

For be - - hold there was a great

earth - quake

earth - quake

earth - quake

earth - quake

And the An - gel of the Lord de -

And the An - gel of the Lord de -

Crotchets at same pace as before.

ff

Sw.

sf

sf

- scend - ed from Heav'n and came and roll - ed back the

- scend - ed from Heav'n and came and roll - ed back the

stone from the door and sat up - on it

stone from the door and sat up - on it

Gt. f

His coun - ten-ance was like
His coun - ten-ance was like
His coun - ten-ance was like
His coun - ten-ance was like

Sw. Full closed.
Prepare full Gt.

light - ning and his rai - - ment
light - ning and his rai - - ment
light - ning and his rai - - ment
light - ning and his rai - - ment

Gt. ff Sw. closed.

white as snow his coun - - ten-ance
white as snow his coun - - ten-ance
white as snow his coun - - ten-ance
white as snow his coun - - ten-ance

Gt. ff Sw.

was like light - ning and His

was like light - ning and His

was like light - ning and His

was like light - ning and His

Gt. Sw.

rai - ment white as snow

rai - ment white as snow

rai - ment white as snow and for fear of Him the keep - ers shake for

rai - ment white as snow and for fear of Him the keep - ers shake for

Gt. Sw. mf

fear of Him the keep - ers shake

fear of Him the keep - ers shake and be - came as dead men

dim. p

Tenors & Basses.
♩ = 100.

Gt. Diap. *mf*

Treble or Tenor Solo.
ad lib. *a tempo.*

which was cru - ci - fied He is not here He is not

p *with emotion, a little faster.*

Ped.

here for He is ri - sen as He said He is not

p *cres.*

Ped.

here..... He is not here..... for He is ri - sen As He

said Come see the place.....

in - u - en - do. *pp* Vox Angelica.

32 ft.

where the Lord lay..... where the

Recit. *f a tempo.*

Lord lay and go quick-ly and tell His dis - ci - ples that He is

pp Recit. *a tempo.*

ri - sen from the dead He is ri - sen from the

Full Sw. closed. *rall.*

dead.

Je - sus Christ is risen to - day. Al - le -

Je - sus Christ is risen to - day. Al - le -

Je - sus Christ is risen to - day. Al - le -

Je - sus Christ is risen to - day. Al - le -

Moderato. $\text{♩} = 60$.

Gt. *f*

- lu - ia Our tri - um - phant ho - ly day

- lu - ia Our tri - um - phant ho - ly day

- lu - ia Our tri - um - phant ho - ly day

- lu - ia Our tri - um - phant ho - ly day

rall. *ff* *ff* *ff*

Al - le - lu - ia Now a - bove the sky He's King

rall. *ff* *ff* *ff*

Al - le - lu - ia Now a - bove the sky He's King

rall. *ff* *ff* *ff*

Al - le - lu - ia Now a - bove the sky He's King

rall e cres. *ff* *ff* *ff*

Al - le - lu - ia Now a - bove the sky He's King

f a tempo.

Al - le - lu - ia Where the an - gels

f a tempo.

Al - le - lu - ia Where the an - gels

f a tempo.

Al - le - lu - ia Where the an - gels

f a tempo.

Al - le - lu - ia Where the an - gels

f a tempo.

e - ver sing Al - le - lu - ia Christ is ri - sen

e - ver sing Al - le - lu - ia Christ is ri - sen

e - ver sing Al - le - lu - ia Christ is ri - sen

e - ver sing Al - le - lu - ia Christ is ri - sen

Al - le - lu - ia Al - le - lu - ia A - men

Al - le - lu - ia Al - le - lu - ia A - men Christ is ri - sen

Al - le - lu - ia Al - le - lu - ia A - men Christ is ri - sen

Al - le - lu - ia Al - le - lu - ia A - men

Christ is ri-sen Al-le-lu-ia Al-le-lu-ia

Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia Christ is ri - sen

Al-le-lu-ia Christ is ri - - sen

Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia

Christ is ri - sen Christ is ri - sen

Al-le-lu-ia Al-le-lu-ia Christ is ri - sen Al-le-lu-ia Al-le-lu-ia

Al-le-lu-ia Al-le-lu-ia Christ is ri - sen Al-le-lu-ia Al-le-lu-ia

Al-le-lu-ia Al-le-lu-ia Christ is ri - sen Al-le-lu-ia Al-le-lu-ia

Christ is ri - sen from the dead

A - - men Christ is ri - sen from the dead

A - - - men Christ is ri - sen from the dead

A - - - men Christ is ri - sen from the dead

ff animato.
Christ is ri - sen from the dead He is ri - sen He is

ff animato.
Christ is ri - sen from the dead He is ri - sen He is

ff animato.
Christ is ri - sen from the dead He is ri - sen He is

ff animato.
Christ is ri - sen from the dead He is ri - sen He is

animato.
ff

ri - sen He is ri - sen from the dead He is ri - sen
 ri - sen He is ri - sen from the dead He is ri - sen
 ri - sen He is ri - sen from the dead He is ri - sen
 ri - sen He is ri - sen from the dead He is ri - sen
 from the dead He is ri - sen from the dead He is ri - sen
 from the dead He is ri - sen from the dead He is ri - sen
 from the dead He is ri - sen from the dead He is ri - sen
 from the dead He is ri - sen from the dead He is ri - sen
 from the dead A - - men.
 from the dead A - - men.
 from the dead A - - men.
 from the dead A - - men.
 from the dead A - - men.

PEW 1390.





• MADAME + PATEY. •

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